CD 2002--45/46

Saturday, February 16, 8 p.m.
Walter Hall

University of Toronto
Faculty of Music

Presents

University of Toronto Chamber Orchestra

Kevin Mallon, conductor
Tiffany Butt, piano

PROGRAMME

Wolfgang A. Mozart
1756-1791

Adagio and Fugue, K.546
Richard Lee, graduate student conductor

Felix B. Mendelssohn
1809-1847

Piano Concerto No.1 in G Minor, Op.25
Molto allegro con fuoco
Andante
Presto - Molto allegro e vivace

INTERMISSION

Ludwig van Beethoven
1770-1827

Symphony No. 1, Op. 21
Adagio molto–Allegro con brio
Andante cantabile con moto
Menuetto-Allegro molto e vivace
Adagio-Allegro molto e vivace

Tonight's programme is performed on the Edith McConica Steinway.

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Programme Notes

Adagio and Fugue K. 546
WOLFGANG AMADEUS MOZART
Born Jan 27, 1756 in Salzburg, Austria
Died Dec 5, 1791 in Vienna, Austria

Mozart's fondness for contrapuntal music dates back to his youth, during which time he closely studied not only Fuxian counterpoint but also the music of J. S. Bach and G. F. Handel. Mozart later studied counterpoint with Giambattista Martini but it was always Bach who held the deepest fascination for Mozart. It was Bach's fugues that particularly attracted the young composer, who was arranging and adapting Bach's fugues for chamber performances around 1782. Mozart was likely also drawn to this contrapuntal music because of his wife, Constanze, who is alleged to have had an unbridled appetite for fugues, particularly those of Bach and Handel.

We can suppose then, that both Mozart's experience of arranging Bach's fugues and Constanze's enthusisam may have inspired him to compose his Fugue in C minor for two pianos, K. 426, which was completed in 1783. This C minor fugue forms half of the Adagio and Fugue, K. 546. In the summer of 1788, he arranged the Fugue for string orchestra and added a short Adagio for strings as an introduction, after having failed to complete a planned Prelude for the original Fugue. The Adagio is quite short (only 52 measures long) and features an imitative texture and broad melodic leaps that foreshadow the Fugue to follow. The Fugue itself is a strict, four-voice fugue that employs all of the usual fugal techniques: stretto, inversion, etc. The fugual subject spans a wide range and feature frequently disjunct motion. *–Alex Carpenter*

Piano Concerto No. 1 in G Minor, Op. 25
FELIX MENDELSSOHN
Born Feb 3, 1809 in Hamburg, Germany
Died Nov 4, 1847 in Leipzig, Germany

The music of Mendelssohn is generally hailed for its unsurpassed portrayal of fairies on a midsummer's night. Otherwise inspiring condescension or indifference, the seeming facility and elegant beauty that suffused Mendelssohn's style has often misrepresented the versatility of his vast oeuvre, and even weaved a myth concerning the character of the man himself. A prodigy whose achievements chronologicall challenged Mozart's, Mendelssohn has long been regarded as the wunderkind whose adolescent genius never fulfilled its promise, due to the total absence of poverty, social isolation, exploitative parents, unrequited love, alcoholism, or even syphilis in his personal life.

Yet Mendelssohn was no stranger to depression and self-doubt. A volatile temperament combined with a near-masochistic "moral obligation to be productive" made him frequently susceptible to nervous and physical exhaustion. The idea that composition came easily is indeed false: Mendelssohn in fact took his works through numerous drafts, forever adding last-minute changes, and ultimately withheld a large portion of his output from publication out of insecurity.

Though popular belief claims that his first Piano Concerto was tossed off in three days, Mendelssohn had actually started the work more than a year before its completion in 1831. Fiery, exuberant, yet radically compact in structure, the concerto is a stance against the virtuoso expansiveness typical of Romantic concertos of the early 19th century. The quicksilver wit, clean brilliance, and evenhanded treatment of solo and orchestra reveals Mendelssohn's ties with the Classical style, as well as an almost Grecian love of simplicity in beauty and form. Similar to many of his larger works, including the Violin Concerto, Mendelssohn unifies the movements by means of attaca performance, and through the cyclic return and transformation of central themes.

The first movement, marked Allegro molto con fuoco, is a model of formal economy, with the soloist entering as a lean rod of lightning after a mere seven bars of orchestral introduction. In place of a cadenza lies a sudden transition to the unlikely key of E major, in which a trumpet fanfare ushers in the second movement. Mendelssohn's choice of key here is testament to his imagination and sensitivity to colour: the created sonorities glow as if bathed in starry twilight. The concerto concludes with a sparkling, felicitous perpetuum mobile, a nod to the virtuosity of Weber. *–Tiffany Butt*

Symphony no.1 in C major, Op.21
LUDWIG VAN BEETHOVEN
Born Dec 16, 1770 in Bonn, Germany
Died Mar 26, 1827 in Vienna, Austria

The date of Beethoven's First Symphony is not known. Sketches suggest he may have begun writing the work as early as 1794, and he likely finished it sometime between 1799 and early 1800. It received its premier in Vienna in April of 1800, under the direction of Beethoven himself. The First Symphony is not among the composer's best-known efforts in the genre, of course, but nonetheless is a work of considerable charm and humour. It also contains hints of the later Beethoven, and as George Grove insisted, "in hearing this Symphony, we can never forget that it is the first of that mighty and immortal series which seem destined to remain the greatest monuments of music."

Beethoven's First Symphony is cast in four movements. The first, Adagio molto; Allegro con brio, begins with an exciting if disconcerting dissonant false dominant chord, a little joke that, as Phillip Ramey has noted, "outraged" many of the symphonies first listeners, "who were unable to see the wit." The opening Adagio is quite short, more or less an introduction for the more substantial Allegro to follow. The second movement, Andante cantabile con moto, contains some elegant counterpoint and charming passages for the winds. The third movement, Menuetto: Allegro molto e vivace, is more like a scherzo than a minuet, and foreshadows Beethoven's mature symphonies with its bold modulations and eloquence. The final movement, Finale: Adagio; Allegro molto e vivace, is a high-spirited, sprightly Haydnesque finale, exemplifying Beethoven's adroitness at developing small thematic fragments into larger structures.

Sir Donald Francis Tovey called Beethoven's First Symphony "a fitting farewell to the eighteenth century." To modern ears, the work sounds profoundly traditional, deeply rooted in the classical symphonic tradition, but Beethoven's contemporaries must have objected to some of its then audacious harmonic departures, unconstrained rhythmic vivacity, and its overall intensity.
–Alex Carpenter

Meet the Artists

Highly sought after as a violinist and conductor in both Europe and North America, violinist **Kevin Mallon** formed and became the music director of the Aradia Ensemble in 1995. As this group goes from strength to strength, with rave reviews for concerts and recordings Mr. Mallon has been invited to direct groups as diverse as Gamelan, contemporary opera, choirs and orchestras. Along with this, Mr. Mallon makes his speciality the Baroque period, working with period instruments.

Prior to moving to Canada to join Tafelmusik Baroque Orchestra, Mr. Mallon was active in both his native Ireland and throughout Europe. He was conductor of the Irish Baroque Orchestra as well as the musical director of the Harty Ensemble in Belfast (named after the Irish composer Hamilton Harty). In addition he conducted numerous orchestras and opera companies in Ireland including the Ulster Orchestra, Castleward Opera and the Choirs of the Irish radio —RTE.

Mr. Mallon studied conducting with John Eliot Gardiner and Raymond Leppard and subsequently worked as a violinist in many of the best period instrument orchestras including Le Chapel Royal, Les Musiciens du Louvre and Gardiner's English Baroque Soloists. In 1989 he was selected as a member of the European Community Baroque Orchestra working under Ton Koopman and Roy Goodman. This led in turn to his appointment as concertmaster to the Paris-based Le Concert Spirituel and thence to William Christie's Les Arts Florissants, also as concertmaster.

Mr. Mallon has toured and made many recordings. With Les Arts Florissants he was involved in a tour of the Baltic states and the concert inaugurating the refurbishment of the Wigmore Hall in London. Also with this group he led the orchestra for Campra's Idoménée and Rameau's Castor and Pollux. He has also been featured on over 50 recordings for the Adda, Erato, Harmonia Mundi, Sony Classical and CBC labels.

More recently Mr. Mallon has received international critical acclaim with his recordings for Naxos with the Aradia Ensemble. In addition to the eight recordings with Aradia, Naxos has invited him to direct a series of 20th century recordings with the Canadian Chamber Ensemble (Berg, Barber, Ligeti, Schnittke, Schoenberg and Stravinsky). He is also writing

music for a cartoon and a documentary about Mother Teresa. In his spare time(!) he is a member of the Irish traditional group Dulaman.

Originally from Vancouver, pianist **Tiffany Butt** is currently in her final year of a Bachelor's degree at the University of Toronto Faculty of Music, where she has studied under Marietta Orlov, William Aide, and Patricia Parr. She also holds a B.Sc. in Environmental Science from Trinity College. Future goals include philanthropy and supporting the live performing arts. Among her pet peeves are her fourth fingers and showing off in third person. Tiffany wishes to thank all professors, family, and friends for their collective support.

From the time his mother sat him down at a toy piano when he was three years old, **Richard Lee** has spent his life immersed in music. His formal studies in piano (a real one) began at the age of five and two years later, he began to study the violin as well. By the time he was seventeen, he passed with honours the grade X piano and violin exams at the Royal Conservatory of Music in Toronto.

After a brief stint studying science, Richard quickly came to his senses and pursued an undergraduate degree in Music Performance at the University of Toronto, where as both a violinist and a violist, he studied with Lorand Fenyves, Rennie Regehr and the late Ken Perkins while studying conducting with Pierre Hétu and Dwight Bennett. Further studies in conducting ensued, most notably with Gustav Meier, Kirk Trevor, Zdenek Bílek and Kerry Stratton. He has participated in masterclasses for such eminent musicians as Pinchas Zuckerman, Rivka Golani, Charles Castleman, Gunther Herbig, Andrew Davis and the Julliard, Emerson, Muir and Budapest String Quartets.

This year marks Richard's fifth season as Music Director of the Korean Canadian Symphony Orchestra and his first as conductor of the Academy Strings at the Royal Conservatory. He has also appeared with the Vancouver Symphony Orchestra and the Huntsville Festival Orchestra, as well as working extensively with the Filharmonie Bohuslava Martinù in the Czech Republic. Richard is currently completing a Master's degree in conducting at the U of T with Raffi Armenian, where he was awarded the Victor Feldbrill National Graduate Fellowship in Orchestral Conducting.

UNIVERSITY OF TORONTO CHAMBER ORCHESTRA

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Violin I
Jennifer Burford, *concertmaster*
Jennifer Ahn
Deborah Clark
Hannah Lee
Natalie Wong

Violin II
Elyssa Lefurgey-Smith, *principal*
Emese Hegedus
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Viola
Elizabeth Loewen, *principal*
Christian Charron
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Conrad Rygier

Cello
Leo Zhang, *principal*
Marion Arthur
Elena Jubinville
Seung Young Song

Bass
Jonathan Cegys

Flute
Julian Rodrigo
Emma Tessier

Oboe
Nanami Hasegawa
Naoko Nakamura

Clarinet
Sean Pellegrin D'Olivo
Penelope Sutton

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